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EDITOR.

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UR friends must have noticed that all the piano music that appears in the Review is carefully fingered and phrased. We cannot recommend too strongly, strict attention to these matters by those who play our music. It is not an infrequent thing for those whose tuition in this respect has been deficient, to pay no attention to the fingering indicated, or to deliberately choose some other which seems to them easier, simpler, because it is more in accord with awkward habits already acquired. Such persons can never expect to play a composition properly. Should one of them read this and doubt our statement, we wish them to try a little experiment upon themselves; let them take one of the Review numbers which they play disregarding the fingering, and faithfully learn it as fingered, and when this has been done let them try to go back to their own "natural," i.e., awkward and unnatural methods if they can. We know in advance that they will be converts to a systematic and scientific system of fingering, and will therefore appreciate and heed the fingering indicated in our selections.

**G**RACE C. B. CADY, in a recent number of the *Boston Musical Observer*, pleading in favor of or the certificates to be issued to musical teachers by the proposed National College of Musicians, thinks that some of the matters we have brought up against the scheme are "formidable obstacles" but "not objections." Perhaps Mr. Cady knows what he means, we are sure we do not. The alleged purpose of the proposed certificates is the "elevation of the musical profession" and a "higher" purpose indeed. About that there is no dispute, and he has endeavored to show that the same proposed result must result in fact. Now, Mr. Cady says we have shown some "formidable obstacles" but that these "are not objections."

Rapid transit from New York to Havre, free from the annoyance of seasickness is agreed to be a very desirable thing. A railroad across the Atlantic would accomplish this. Mr. Cady would probably advocate the building of such a road and if any one should mention the Atlantic ocean as an objection to this plan of transit he would probably smile complacently and say: "No, the winds and waves are formidable obstacles but not objections at all." After this statement of the sapient Calvin the discussion would cease, either because he would have impressed his hearers with the idea that he must be a great genius to whom *formidable obstacles* are not *objections* or because they would come to the conclusion that he did not know what he was talking about. We think Mr. Cady is a great genius.



We are in receipt of a flaring announcement of "The American Normal Musical Institute," to be held at Michigan City, Indiana, in July, "containing four weeks."

This never fails to impress us that "The object of this institute is to furnish an education for the furtherance of our race more thorough instruction in Music, Harmony, Thorough Bass, Musical Composition, Method of Teaching, Conducting Sacred and Secular Music, Voice Culture, Solo Singing, Sight Reading, Piano and Organ Playing, etc." All this in four weeks or less! The "Faculty" consists of six persons, one of whom, Miss Amy Fay, is not altogether unknown to fame. The circular, however, gives us to understand that all the teachers are the best in the world; the principal has a "method" of teaching that is "far superior to any other." Miss Fay's "truly wonderful method will be thoroughly explained and a really artistic technique given to her pupils" (in four weeks or less). "J. M. Stillman, Mus. Doc., had the degree of Mus. Doc. conferred on him by a University (unnamed) that perfectly understood his qualifications." It is to be hoped it was a "University" that knew how to use a and on. We are not left in doubt as to the method to be attained, for we are assured that "The course is so constructed to give the most satisfactory results, and not a mere smattering of 'glistening generalities.'

To think that people should be gulled by such stuff! Not only that, but that four clergymen and two editors should have signed their names to an invitation to hold the wonderful institute in their town! Why did they not remember the old saying, "*Naturae ultra crepidam*," consult some really competent musician, and thus save themselves the trouble of making themselves ridiculous by ignorantly encouraging a catch-me-up humbug. Among other attractions of Michigan City, the circular mentions the fact that "One of the State prisons is located here." We suggest that the "Faculty" be given permanent situations in that institution at the expense of the Hoosier State, for, since they can teach so much in four weeks, what could they not do in a lifetime, with pupils who could not get away? This might solve the problem set for itself by the Music Teachers' National Association, of raising the standard of the music-teaching profession, by creating a sort of National College of Compulsory Musical Education, from which would graduate yearly scores of finished musicians, composers, etc.—but then, we should want it understood that the teachers should not be allowed outside the walls of the institution. We refer this suggestion to the Indiana Legislature.

## PIANISTS OF THE VOICE.

**G**EORGE HE human voice is not a piano. This fact, though undisputed in theory, is so constantly disregarded in practice, and this disregard is so fraught with evil results, that it seems to us useful to re-state and to briefly discuss this mere truism.

The piano has many merits, but it has also inherent defects; the chief of these is its lack of power to sustain a tone for any length of time. Each of its strokes, and especially the loudest at the instant it is struck, and necessarily a *decrescendo* or opening of tone upon any note immediately, but a rapid *decrecendo* immediately sets in, a *decrecendo* which is the more rapid the shorter the stroke; in other words, the higher the tones. This peculiarity of the instrument was early recognized by those who began to write for it and necessarily, and very properly, determined their style of composition. The skilful piano-writer and the skillful piano-player alike endeavor to conceal this defect, the former by composing for the instrument music that does not demand great prolongation of tones, especially in its upper range, the latter by a touch and a use of

the pedals, so far as will most successfully produce, as far as possible, clear and yet singing tones, in other words to create an acoustic illusion. Piano-playing is, to a great extent, a trick, and true piano music is, in the same sense, whether written by Beethoven or by Jean Paul, trick music.

So universally is the piano used now-a-days that its literature has outgrown that of all other musical instruments. This is probably the reason why the piano style of music, with all its shortcomings, yet usually without any of its beauties (for it certainly has beauties of its own), has been imported into vocal composition, to the detriment of what is most beautiful and characteristic in the human voice—its sustained tones and unrivaled power of expression by means of shading both of tone and dynamic degrees of tone. In the place of these, rapid runs, "brilliant coda," *staccato* passages in the upper register, all things which may be and often are admirable when rendered by the nimble fingers of a piano virtuoso, are written for the voice, and are attempted but never accurately sung, even by the most famous *primi donne*, while their imitators, whose name is legion, "harrow the sensitive ears of musical people and gather applause from the *profanum vulgo* by the production of sounds which vary in character from the weak cackle of a sick hen to the indescribable wail of a steam Calliope short of steam.

Far as modern composers have gone in composing piano-music for the voices, they have not gone far enough to please our vocalists. The time has long since passed when composers left it to the singer to introduce into their arias such embellishments as the *trill*, *grace notes*, *turns*, *etc.* but this does not suit our song-birds. Our vocalists rarely accuse Rossini of lack of melodiousness, of having failed to give the voice all proper opportunity of display, and yet even he is not florid enough to suit many. Who, for instance, who has heard Mme. Semirich sing "*Una Voce Poco Fa*" failed to notice the additional *fortissimo* with which she improved (?) the text of the "*Swan of Pesar*?" Yet we have watched the press for a single protest against this dismaying and spoiling of the text, and we have heard other singers, less skilled, attempting similar feats, with results that would have made us weep if they had not made us smile, receive storms of applause, retire from the concert stage with the proud consciousness of having sung beautifully when the fact was that they had been trying to play the piano on their little throats, and had not sung at all.

We think it is time a vigorous protest be made by the press, and by musical people of taste everywhere, against these more or less eminent pianists of the voice, whether composers or vocalists, who are doing all they can to destroy the art of true and natural song. In its particular sphere of the genuine *cantabile*, the human voice is unapproachable; let us insist that it be not removed to a field where it does not belong and where it must ever be, musically, a failure.

**G**EORGE May Music Festivals. This fashion in music may or may not become a beneficial institution, according to the manner in which it is developed. We are inclined to welcome all these efforts, even though they may be spasmodic, since "those who are not against us are for us" in the matter of musical advancement. The best results will be obtained, however, if these occasions are directed into a permanent institution, and especially if all the available talent in any city work unitedly, and not by individuals, cliques and societies being laid aside and all working together with emulation to make the occasion everybody's success. Whether that can be accomplished anywhere is a question. In St. Louis the question seems already decided, and in the negative.

A SONG OF PEACE.

"*Wissenschaftliche Ergebnisse aus den Jahren der Regierung Klemm und Treutlein*" (1905-1906) und "Die

**10.00-12.00** *Wet weather, rain, and humidity.*  
Clouds increased and as we descended, clouds became  
thicker. Wind was strong, blowing from the west.  
Wind gusts were strong enough to blow over the  
tops of trees. Wind was blowing from the west.  
**12.00-13.00** *Wet weather, rain, and humidity.*  
Wind gusts were strong enough to blow over the  
tops of trees. Wind was blowing from the west.  
**13.00-14.00** *Wet weather, rain, and humidity.*  
Wind gusts were strong enough to blow over the  
tops of trees. Wind was blowing from the west.

<sup>17</sup> *Constitutive elements of the development of the  
social system and process of socialization based on family  
values. Within a family context, the process of socialization  
takes place through the family environment.*

A. *Anterior* view of the skull of *Leptostomias* (holotype).

BEETHOVEN'S FLEMISH DESCENT

**K**irk  
k  
i  
d W  
W  
f h  
g

Now, I am not going to say that the people of Ontario or the people of Quebec are more or less intelligent than the people of Alberta or Saskatchewan. However, I do believe that the people of Ontario and Quebec have a better understanding of the English language and therefore are better equipped to deal with the English-speaking government. This is not to say that the people of Alberta or Saskatchewan are less intelligent, but simply that they have less opportunity to practice their English language skills.

and, if we can believe that, it was in the year 1850, and has not been repeated since. The author says that he has not been able to find any account of it in any of the histories of China.

Al. Walker, 1900, *Proc. U.S. Natl. Mus.*, 28, p. 101.

most recent work has been done by Dr. W. H. Dall, of the U.S. Fish Commission. This is the most useful study of this group, and it will have considerable value, both of reference and of encouragement to all who are interested in the study of the development of fishes, which is now a most important branch of biological research.

So called "Ming" or "Imperial" porcelain, which is the best, is made at Ching-té-chen, in Kiang-si province, and is decorated with blue and white patterns.

and the present one. We should hardly be surprised if the author of "The Wind in the Willows" had written his book in the same manner as though he could not be disturbed. — *Albion*, Vol. 1, No. 1, p. 1.

and I have been in touch with Mr. M. P. [unclear] of Boston, who has some observations which may be of interest. Every two or three years he makes a trip to the Arctic, and while there he makes extensive collections of mammals, birds, fish, and plants. In the course of his work he has made many observations on the various species of seals and sea lions found in the Arctic. He states that the most abundant species is the hooded seal, which is found throughout the entire region. The next most abundant is the ringed seal, followed by the harp seal, and then the bearded seal. The hooded seal is the largest of the four, reaching a length of about 12 feet. The ringed seal is the second largest, reaching a length of about 10 feet. The harp seal is the third largest, reaching a length of about 8 feet. The bearded seal is the smallest, reaching a length of about 6 feet. The hooded seal is the most abundant, making up about 60% of the total catch. The ringed seal is the second most abundant, making up about 25% of the total catch. The harp seal is the third most abundant, making up about 10% of the total catch. The bearded seal is the fourth most abundant, making up about 5% of the total catch.

Arthur, artist was a man of medium size, brown hair, a somewhat prominent nose, thin lips, small eyes and dark complexion. He was dressed in a brown and reddish colored coat with two rows of buttons down the front. He had a large, round head, a prominent forehead, a very prominent brow, and a very large nose. He had a very large mouth, with his lips was a very large, broad, flat nose. He had a very large, round head, a prominent forehead, a very prominent brow, and a very large nose. He had a very large, round head, a prominent forehead, a very prominent brow, and a very large nose.

— FINENZA PASTORALE —

T. D. 170, Isenburgh was  
r. V. M. 171, the author  
l. n. in nations of Europe  
n. w.  
E. Ida b. You can see in the  
W. M. 172, and I found you are  
s. e. S. 173, the spiritual affiliation  
W. C. 174, the way of life  
S. E. 175, the path of life

the following year. The school government of New Haven, however, was not satisfied with this arrangement, and, as a result, it was soon decided to build a new school building. This building, known as the New Haven High School, was completed in 1903, and has since been the home of the New Haven High School.

Went to work at the station. The weather was fine. We cleaned and painted the station, the roof, the walls, and the door. We also did some work on the engine of the train. It was a very hot day, so we took a break in the afternoon. When we were finished, we had a meal and then went back to the station.

the most important organs in our body. The primary function of these organs is to absorb the air we breathe and to oxygenate it. When we exercise, our heart rate increases, which causes more oxygen to be delivered to our muscles. This increased oxygen delivery allows us to perform better and longer. However, as we age, our heart becomes less efficient at pumping blood, and our lungs become less efficient at absorbing oxygen. This can lead to decreased endurance and performance.

tion, or the tones of blackened memory and yearning hope. He walks, he yearns for things that may not be. He resembles the sharp seventh in the minor mode, the note that introduces a gloom into the calm serenity which is not of earth.

So much in accord, then, is this beautiful master-poem with the glories of the vernal season, that at no time of the year would it be more appropriate than at the present to take a few rambunctious glimpses into its beauties.

To understand it better let us first read off the explications of the text, as Beethoven himself has given them:

Part I. The pleasant feelings aroused in the heart on arriving in the country.

Part II. Brook scene.

Part III. Brook scene of Rustica, interrupted by

Part IV. Thunder-shower, followed by

Part V. Love of our kind and gratitude to the Creator.

Now at once we enter into the first part—there are no preliminary flourishes, or chords; the movement is as delicious and gentle as June or May itself, and fragrant with swelling buds or dewy blossoms.

This exquisite movement is over five hundred bars long. Beethoven in this lengthy movement has repeated in the same, or similar short phrases, his first motive, but never tiresomely; it is throughout the spirit of the spring that it is. It is full of an out-door, breezy sound, which even the whispering of a fan is jocund as the very air itself. Were another hand than his to treat the short subjects it would become tame and monotonous, but not with a sameness that wearis. It is monotony in the swaying branches, rustling foliage, or repeated pipings of the birds, or, as it is doubtless the feeling they inspire, or as we say, an imitation of it.

Now, however, we have a new element. The pianissimo rivalry occurs between the string and wind instruments, where the cellos give out the theme, and the flutes take up the motive in a kindred and deep building them selves upon and over one another in the sustained notes of the phrase.

The second part is a change of background and tone, a paradise, and the length and many noises of a summer day. We see yet again the tinted color of the scene is changed, just as in a sciopticon, we have viewed a landscape through tinted glasses of one color, and the exhibitor has repeated the "same" picture. We see yet the same scene, but we view it through another medium.

The movement is 140 bars long, and the accompaniment on the strings is confined to a simple way through—or to speak more correctly, a like accompaniment is maintained through the whole score.

This accompaniment, we had to imagine, pictures brook, and above it all stand out, distinct and clear, the subjects to which this is a background.

The violins give the first of these subjects, and after a few bars the clarinets, bassoons, and flutes give it out in a graceful flowing melody.

The bassoons are next in treatment, and the melody which they sing is inexpressibly beautiful, the bassoon assisting it in turn to nearly every instrument in the orchestra.

We are next treated to a direct imitation, and one that seems fairly to belong to the realm of imitative harmony—the sound of birds. The flute, the oboe, and the clarinet sing nearly in unison, the bassoon joining in by phrases inserted between the four parts. In the original M.S., these two voices were to have been written words underneath the bird assignments.

In the summer of 1822, Beethoven is reported as having said to Schindler, his enthusiastic friend: "I could not compose the scene by the brook in my pastoral symphony." This, however, according to Schindler, is not far distant from Vienna.

The third part of the work, Beethoven introduces us to a little how comedy sketch, the *genus homo* plays his part. We forsake nature and her babbling brooks and feathered musicians, and are invited to look upon a rural dance, the village she-harmoniums, and the townies, all men enjoying a holiday. The strings open the dance.

They are joined by the wood, and a very rural tone is given to it, particularly noticeable at the point where the she-harmoniums, in unison, where, on a wrong accent, the others start out in a second phrase, accompanied by three violins. Clearly here the ale is getting the better of the performers, and the townies, in close the halting accents, and blundering of the bassoon, tells us how thoroughly beduddled they are. Where

there is drink there is going to be a row, and in the *aleys* the dancers have a "scrimmaging," at least so the critics say, and there is a strong resemblance in the music to prevail over the elements, and a storm bursts in among the revelers, a storm so graphic and descriptive that it dwarfs the work of all others. It is full of the broadest, boldest, loudest, most robust tones, and the listener has but to submit himself to understand the majesty of the scene. There is also a sweet picture seen clearing off to this storm, though still remaining, the scene being in Violins in octaves, and one little bit of blue sky is pictured on the feelings by a scale on the flute.

Prompdy into the last part we plunge from among the turbulent remains of the storm, where we hear the ringing, a *joyous* alternative by the clarinet and horn, in which the peasants celebrate the clearing away of the "gust," and the peaceful ending of the night, for it is fair to perceive that the shepherds have enlightened the peasant's feelings by the grandeur of the warning elements. It is here, too, that the strict musical writers, "have a crow to pick" with Beethoven, for "how can one account for the very decidedness upon one of the rules of musical grammar, in using the tonic and dominant chords together, 'an offence,'" as Dogberry says, "most foul?" and not to "enclosed in some of the boldness can be accounted to correct the passage—if correction it may be called—and sought to render it more pleasing to the ear."

The conclusion of the symphony is taken up in what we tremble to call the *Adagio* and a hymn, written in the masterly way of the great composer. As a whole the pastoral symphony is an exciting tone picture, a musical embodiment of *Festspiel*, the scene of *opera*. It is intended to be calculated to please the general mass of middle-living people, and they prefer to the more exalted strains of the Heroic symphony just as they prefer the simpler domestic drama on the stage to the sonorous march of Shakespeare's tragedies.

#### RISTORI'S PLEA.

I met one day last week an old lady who told me this story of Ristori, of whom she spoke in terms of most devoted friendship.

The story has never, I am told, been printed, and it is a long time ago since Ristori was playing in the city of Madrid, at the Royal Theatre. She had carried the audience away in the act by her great power, the curtain having fallen on the act, and unused long applause occurred. No one could stand her absence. The time came and passed when she should have resumed play. What was

wrong with her absence? As she was passing from the stage, a woman, a popular woman who caught her garment. "Madame," said the woman, "you hear that bell now tolling?" "Yes," "That is told for the death of my husband; he will die the next day if you do not help him." The Queen said, "What shall I do?" The Queen said, "I will help him." And the Queen went to the life of that man, but simply because she was told to do so. Ristori pleaded so well with the Queen that when she wrote his wife, he was saved. Meanwhile the truth had crept out among the audience, and when the Queen left the stage the whole audience sprang to their feet. Tears ran like rain. Hats and handkerchiefs were waved, and a shout went up from the multitude—not for the tragic queen, but for the woman infinitely greater—the woman that pleaded for life, and not in vain.

*Boston Saturday Times.*

#### ABOUT SOME POPULAR SONGS.

HERE is nothing about which mankind in general and the English people in particular are so much interested as the history of our popular songs. "And Land Sympathies" is generally supposed to be the composition of Burns, but the fact is he wrote only the second stanza, retaining the other two, as commonly sung, retaining the other two, as commonly sung, and less familiar song, "Woodman, spare that tree," was the result of an incident that occurred to a friend of mine. Morris' mother had owned a little place in the woods which she was obliged from poverty to sell. On the property grew a large oak which had been planted by his grandfather. The purchaser of the house and land proposed to cut down the tree, and

Morris' mother paid him ten pounds for it that the oak should be spared. Morris heard this story, saw the tree and wrote the song. Speaking of the song reminds us that in the last issue of "Hawthorne" the question is raised whether the words of this song are not plagiarized from a Chinese ode "Kan-tang." Doubtless, all there is in the case is an accidental similarity in the lines, but the coincidence is curious. The writer says:

"This ode can be found among the odes and songs collected by Wan Wang and Duke Chan at the beginning of the Sung dynasty [a.d. 960]. The dates of this collection are says Mr. C. Williams, in his great book on *The Middle Kingdom*, extend from a.d. 1719 to not later than a.d. 585. There is no telling how a Chinese philosopher could include in his collection a poem not written until nearly 1,100 years after, but it is enough to say that Mr. Williams refers the ode "Kan-tang," or "Sweet Pear-tree," to the time of Wan Wang, a contemporary of Saul. Here it is:

- 1. (1b) fell not this sweet pear-tree!  
When it was branches spread,  
For shao's chief laid  
Beneath it his weary head.
- 2. (1b) clip not sweetpear-tree!  
Eased not the wind space—  
"Sweet scented now,  
When weary, rested there."
- 3. (1b) tough not this sweetpear-tree!  
Bend not a twig of it now;  
There was ago,  
Off haled the chief of shao.

What is this but the Chinese way of saying:

Woodman, spare that tree;  
Touch not a single bough,  
In you'll it sheltered me,  
I'll protect it now."

"Off in the Still Night" was produced by Moore after his family had undergone a series of very painful misfortune. One of his children was young, another was astray, and a third was accidentally killed. "The Light of Other Days" was to be introduced into Ristori's opera, "The Maid of Artois," but was forgotten, but the song still lives, and is popular. Payne wrote "Sweet Home" to help fill up an opera he was preparing, and at first it had four numbers, but he removed everything for it, but though the opera was a failure, the song became a success, and was introduced into Covent Garden Theatre, the song took, and over one hundred thousand copies were sold the first year. Two years later publishers cleared over two thousand pounds (\$10,000) by reprinting the variations, transcriptions and imitations have been innumerable. The melody is believed to be a Sicilian air, and Donizetti has a variation of it in his "La Fille du Régiment," which was labored under great mental depression. Payne wrote "Home" often have I been in the heart of Paris, Berlin, London, or some other city, and have heard persons singing "Home, Sweet Home" without having a shilling to their name, next meal, or a place to lay my head. The world has literally sung my song till every heart is familiar with its melody; yet I have been a wanderer from home, and have had no home to which to submit to humiliation for my bread."

Foster's "Old Folks at Home" was the best song ever written. Over four hundred thousand copies of the sheet music were first published, and the author is said to have received fifty thousand dollars for his share in its sale. Christy, the noted minstrel, paid four hundred dollars for the privilege of publishing it, and it was printed on one edition of "Old Folks at Home" as the title of the author. The song is thus often erroneously attributed to him. "A Life on the Ocean Wave" by E. Sargent, was a popular hit by his friends. The copyright of the song became very valuable, though Sargent never got anything for it himself. "What are the Wild Waves Saying?" was suggested to Doctor Carpenter by a scene from Dickens' novel, "Dombey and Son." The author was poor, but "Poor Jack" was from the pen of Charles Lamb. "Poor Jack" netted five thousand pounds (\$25,000) for its publisher, and almost nothing for its author, but the tune to which it is connected is an Irish ballad called "The Old Woman." Moore sang his own songs so well that both the auditors and critics were often moved to tears. Once when he was singing he was telling a lady who heard him implored him to stop, saying:

"For heaven's sake stop; this is not good for my soul."

## THE STRING QUARTETTE.

of all their property, and the author of this paper, who has been educated at the University of Cambridge, has written a history of the life and times of George Washington, and a history of the American Revolution, which will be published in the month of November next. The author of this paper, who has been educated at the University of Cambridge, has written a history of the life and times of George Washington, and a history of the American Revolution, which will be published in the month of November next. The author of this paper, who has been educated at the University of Cambridge, has written a history of the life and times of George Washington, and a history of the American Revolution, which will be published in the month of November next. The author of this paper, who has been educated at the University of Cambridge, has written a history of the life and times of George Washington, and a history of the American Revolution, which will be published in the month of November next.

in the last. The first was by Prof. G. F. Becker, and the second by Prof. J. W. D. Whistler. The former was a very interesting paper, and I hope to have it published in full in the *Journal of the Royal Microscopical Society*. The second paper was more or less a repetition of the first, and I hope to have it published in the *Journal of the Royal Microscopical Society*, as it is a good deal shorter. The author of the second paper, Mr. H. C. G. Whistler, has given me permission to print his paper in full in the *Journal of the Royal Microscopical Society*, so that it may be available to all who are interested in the subject.

had not done this several times before but I am sure it will work. We will go carefully about the work before we start writing. On the last trip we worked hard and did not have time to do much of the writing. I am sure you will be very interested in our experiences and I hope you will like the book when it is finished. I will send you a copy when it is finished.

Very few men are now who have no fear for the  
world, and I am one of those who have no  
fear for the world. I am not afraid of any man,  
any nation, or any power. But I am afraid  
of God, and of his judgment; and I am  
afraid of the day when my account will  
be called for. I am afraid of the day when  
I shall stand before the judgment-seat of  
God, and be required to give an account  
of all the words which I have spoken,  
and of all the actions which I have done.  
I am afraid of the day when I shall stand  
before the judgment-seat of God, and be  
required to give an account of all the words  
which I have spoken, and of all the actions  
which I have done.

## HAUNTING TONES.

I closed my eyes again, and when I opened them again, I was in a different room. My mother was there, smiling at me. She said, "You have done well, my dear. You have learned much from your teacher, and you will be a good teacher yourself one day."

of the world's population are there excepted. The author has done his best to make his book interesting, and it is well worth reading. It is a good book for the general reader, and it will be of great value to those who are interested in the history of the world.

## THE NIGHTINGALE

If I understand the favorite form of poetry correctly, it is not in America, and therefore the atmosphere in which we live is not congenial to the art of American writers. It is not congenial with American culture, and I am sorry to say

It is the nature of the air to expand when heated and contract when cooled. The degree of expansion or contraction is measured when the air is heated or cooled at a rate of one-half of a degree Fahrenheit. This is called the coefficient of expansion or contraction. The specific gravity of air is the ratio of the weight of air to the weight of an equal volume of water at 60° F. The density of air is the ratio of the weight of air to the volume occupied by it.

the author's own words, "I have written a book which I hope will be of service to others." The author's words are true. This book is a valuable addition to the library of any one interested in the history of the Negro in America, and especially in the Negro's struggle for freedom.

Such a variety of subjects as these, and so many points of view, make it difficult to give a complete account of the present condition of the country. The following table, however, gives a general idea of the extent and value of the mineral products.







# Nearer my God to thee.

Julie Rive-King.

Maestoso — 138.

*Theme Religioso* ♩—72.

Piano score for three staves, each with a basso continuo line (marked 'Ped.') below it. The first two staves begin with dynamic *p*. The third staff begins with dynamic *ff*. Measures 1-7 show eighth-note patterns in the upper voices, with the basso continuo providing harmonic support. Measure 8 begins with a forte dynamic. The basso continuo line is present throughout all staves.

*Vari. I. Moderato* ♩—134.

Piano score for one staff. The upper voice consists of sixteenth-note patterns. The basso continuo line (labeled 'Ped.') begins in measure 8. The score ends with a basso continuo line labeled 'Ped.'

A musical score for piano, showing measures 8 through 12. The score consists of two staves: treble and bass. The treble staff features a series of eighth-note chords, primarily in the key of C major. The bass staff provides harmonic support with sustained notes and occasional eighth-note chords. The notation includes dynamic markings like 'pp' (pianissimo) and 'f' (fortissimo), and performance instructions such as 'Ped.' (pedal down) repeated six times under each measure. Measure numbers '8', '9', and '10' are positioned above the measures respectively.

A musical score for piano featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The score consists of eight measures. Measures 1 through 4 show a repeating pattern of eighth-note chords and sixteenth-note patterns, with each measure labeled 'Pad'. Measure 5 begins with a dynamic 'P' over a sustained note, followed by a sixteenth-note pattern. Measures 6 through 8 return to the 'Pad' pattern. The score concludes with a final dynamic 'P'.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 8, 9, and 10 are shown, each starting with a dynamic of 'P' (piano). The score includes various note heads, stems, and rests, with some notes having horizontal dashes above them. Measure 8 ends with a fermata over the right-hand notes. Measure 9 begins with a dynamic of 'F' (forte). Measure 10 concludes with a dynamic of 'ff' (fortissimo). The piano pedal is indicated at the beginning of each measure.

Var. II. *Moderato*  $\frac{2}{4}$ —144.

The sheet music consists of five staves of musical notation for piano, arranged in two systems separated by a horizontal dashed line. The first system starts with a treble clef, a common time signature, and a key signature of one sharp. The second system begins with a bass clef and a common time signature. Measure numbers 1 through 144 are indicated above the staves. The music features continuous sixteenth-note patterns in the upper voices, with sustained bass notes and occasional harmonic changes. Pedal instructions ("Ped.") are placed under the bass notes in every measure. Articulation marks, including slurs and dynamic markings like "pp dolce.", are present throughout the piece. Measure 8 is marked with a double bar line and repeat dots, indicating a return to a previous section or section A.

A page of musical notation for piano, featuring multiple staves and complex rhythmic patterns. The notation includes various dynamics like "Ped." and "p" (piano), and performance instructions like "Con brio" and "Var III". The music is divided into measures by vertical bar lines.

145

Violante.

Ped.

Violante.

Ped.

Violante.

Ped.

Violante.

Ped.

Violante.

Ped.

Violante.

Ped.

Ped.

20

Ped.

Ped.

Musical score for piano, page 147, showing two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes between G major and F# minor. The tempo is indicated as *legg.* (leggendo). The dynamics include *pp*, *p*, *f*, *ff*, and *cresc.* (crescendo). Performance instructions include *Ped.* (pedal), *rit.* (ritardando), *tempo*, *Moderato*, and *Finale*. Measure numbers 8, 9, and 10 are marked above the staves. The score consists of six systems of music, each starting with a dynamic instruction like *pp* or *p*.

The image displays four systems of musical notation for a piano. Each system consists of two staves: a treble staff on top and a bass staff on the bottom. The music is primarily composed of eighth-note patterns. In the first two systems, the instruction 'Ped.' appears under each staff, indicating the use of the sustain pedal. The third system features dynamic markings: 'cres.' (crescendo) and 'f' (fortissimo) with a diagonal crescendo line extending from the dynamic to the end of the measure. The fourth system also includes 'Ped.' markings. The music is written in common time, and the notes are consistently eighth notes throughout all systems.

166

Musical score for piano showing four measures (8-11). The left hand plays eighth-note chords in G major. The right hand plays sixteenth-note patterns. Measure 8: dynamic *p*, bass note. Measure 9: dynamic *p*, bass note. Measure 10: dynamic *p*, bass note. Measure 11: dynamic *p*, bass note.

Musical score for piano showing four measures (8-11). The left hand plays eighth-note chords in G major. The right hand plays sixteenth-note patterns. Measure 8: dynamic *p*, bass note. Measure 9: dynamic *p*, bass note. Measure 10: dynamic *p*, bass note. Measure 11: dynamic *p*, bass note.

Measure 11 includes dynamics: *sempre ff* above the right hand, and *p* below the right hand.

Musical score for piano showing four measures (8-11). The left hand plays eighth-note chords in G major. The right hand plays sixteenth-note patterns. Measure 8: dynamic *p*, bass note. Measure 9: dynamic *p*, bass note. Measure 10: dynamic *p*, bass note. Measure 11: dynamic *p*, bass note.

Measure 11 includes dynamics: *ff* above the right hand, and *p* below the right hand.

Musical score for piano showing four measures (8-11). The left hand plays eighth-note chords in G major. The right hand plays sixteenth-note patterns. Measure 8: dynamic *p*, bass note. Measure 9: dynamic *p*, bass note. Measure 10: dynamic *p*, bass note. Measure 11: dynamic *p*, bass note.

Measure 11 includes dynamics: *ff* above the right hand, and *p* below the right hand.

1521

# RIGOLETTO.

(Verdi)

Carl Sidus Op. 133.

Moderato  $\text{♩} = 96.$

Secondo.



100

# RIGOLETTO

(Ferd.)

Moderato  $\text{♩} = 96.$

Primo.

Carl Sidus Op. 133.

The musical score consists of four staves of music. The top two staves are for the voice (Primo) and the bottom two are for the piano. The vocal part is in common time, with a key signature of one sharp (F#). The piano part includes dynamic markings such as *p* (piano), *f* (forte), and *cresc.* (crescendo). The vocal line features eighth-note patterns and some sixteenth-note figures. The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns. The score is divided into measures by vertical bar lines.

104

*Allegretto* ♩ = 160.

*Secondo.*



*Allegretto*  $\dot{\text{d}} = 160$

*Primo*

*cen*

*do*

*or*

*cres*

*or*

*Andante* ♩ — 88.*Secondo.*

*p* — 88.

*f* — *rit.*

*a tempo.*

*piu appassionato.*

*f* — *p* — *f* — *p* *rit.*

*2nd time*

*a tempo.*

*cres...cen*

*2nd time*

*do*

*cres....cen* — *do* — *f* — *cres....cen*

*do* — *f* — *ff*

*f* — *ff*

*Andante* — 88*Primo.*

188  
EVENING CHIMES.

JEAN PAUL.

Moderato. M. M. ♫ = 92.

The sheet music consists of three staves of musical notation for piano. The top staff begins with a dynamic *s*. The middle staff starts with a dynamic *p*. The bottom staff starts with a dynamic *pp*. The music is marked "Con agilita. (Light & playful.)". The notation includes various hand positions indicated by numbers (e.g., 1, 2, 3) and arrows, suggesting specific fingerings or techniques. The piano keys are marked with asterisks (\*) below them.

*Con gracia (Very graceful.)*



*Con agilità*



Dolce. Sweetly

Three

A page of musical notation for piano, featuring five staves of music. The top two staves begin with a treble clef, a key signature of three sharps, and a common time signature. The third staff begins with a bass clef and a common time signature. The fourth staff begins with a treble clef and a common time signature. The fifth staff begins with a bass clef and a common time signature. The music consists of six measures. Measure 11 starts with a dynamic of  $\text{ff}$ . Measures 12 and 13 start with dynamics of  $\text{f}$ . Measure 14 starts with a dynamic of  $\text{pp}$ . Measure 15 starts with a dynamic of  $\text{f}$ . Measure 16 starts with a dynamic of  $\text{f}$ . Various performance instructions are included, such as "Con agilità" above the third staff and "riten." above the fourth staff.

# FOREST BIRDS WALTZ.

Carl Sidus.

Dolce(Sweetly)

20

The image shows a page of sheet music for piano, consisting of five staves. The music is written in common time (indicated by 'C') and includes various dynamics such as 'p' (piano), 'f' (forte), and 'ff' (double forte). Fingerings are indicated above the notes, such as '1', '2', '3', '4', '5', 'x', and 'z'. The first staff begins with a dynamic 'p' and a tempo marking 'Or 3/2'. The second staff starts with a dynamic 'f'. The third staff begins with a dynamic 'ff'. The fourth staff starts with a dynamic 'p'. The fifth staff begins with a dynamic 'f'. The music features a mix of eighth and sixteenth-note patterns, with some measures containing rests and others filled with chords or single notes.



# Good Night, my Love.

GUT NACHT MEIN LIEB.

E. R. Kroeger.

*Andante con moto* ♩ = 66.

*Gut Nacht, mein Lieb! Es glänzt mein Stern Und der Mond hängt über dem Meer ..... Und ich*

*Good night, my love! The stars shine bright And the moon hangs o-ver the sea,..... But I*

*sch' den Schein deines Lämpchens fern, Bringe glücklichen Gruss mir her!*      *Du be-*

*see the gleam of a ta-per's light, That is more than they all to me, For it*

hu test der Liebli chen Traum heut' Nacht Wieder Mond die See u ber macht Mein

watch es my love in her dreams to night As the low moon watches the sea My

Herr pocht laut doch es soll mein Lied Nimmer sta ren Lieb chens Ruh Ah

heart beats loud but I bush my lay Lest I break her peace ful rest Ah

ah ah , Bold wenn der Tag im Os ten glaubt Neigt der

ah ah The summer night will pass a way And the

Mond dem Westen sich zu..... Danngrußlich sie wohl in des Morgens Schein schwie verdiestig dann

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

sein.....! Mein Lieb.....! Oh wie uerd' ich se. lig Dunn

blest..... My love,..... I shall meet her and.... be

Ped. \* Ped. \*

sein, dann sein!

ad lib:  
blest, be blest.

Ped. Ped. Ped. Ped. Ped.





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A young Alexanderina  
Was asked by her beau for a kiss,  
Imperiously consented,  
And then she closed her eyes.  
And their lips looked exactly like this—

—*Washington Hurst*

But her partner lifted the hand  
And said: "What this young fellow, sir?"  
And without more ado  
The young fellow took his hat  
And his eyes looked exactly like this:

—*Eugene Aragon*

new now?—The tail.

Some of the butchers—"We shall meet in the court by 'n' o'clock."  
Some of the medical students—"Some bodies coming?"—  
*Richard Burton*

Boston has organized a cremation society. We can smell  
burnt beans so far off.

It is a most curious feeder." Because he can best  
when he has a bit in his mouth.

Several young ladies in Chicago are studying law in order  
that they may attend to their own divorce cases in after life.

A STEINWAY has named two canaries "Wheeler" and  
"Tucker," in honor of this appellation is that neither of them is a "Singer."

A CESAR RAPIDS editor wants any young lady who "jumps  
conclusively" to consider him a "conclusion." An orphan  
of 18 years old.

"Men live a great deal faster than women," says a writer.  
This must be true, because you never see a woman quite as old  
as a man born in the same year.

As one of us said recently, "It will kill a cat." You may  
confine it over here a few ears of corn—and dump it out into our back yard garden.—*Electric Light*

"Oh, Professor," exclaimed sentimental Mrs. Fleischacker,  
"you have got to let me have my music room, do pull  
out that sweet organ stop once more!"

Two women were married to each other in Virginia  
recently, and it was right in the press, but after a while—  
think of it!—the women will have to get a divorce.

PAID Mr. Compton to a critic at a concert where a chorus had  
just been singing. "You can tell me what that is out of?"

A FACTORY worker, who dealt with a couple of Chicago girls  
at a party recently, remarked that although he liked roses on  
his fingers, he couldn't stand bulbs on his toes.—*Tezey*

HANDY is a great chess player. The other day when out  
riding he sat patiently for a long while behind a banky  
wall, and finally calmly observed to the animal: "It's your  
next move."

A LITTLE girl, who had only seen a grizzly bear in church,  
after the contribution box had passed by them on Sunday,  
said to her mother: "How much did you get?" I grabbed  
a quarter.—*Oakridge Tribune*

CLAIR LOURIE KELLOGG sang "Home Sweet Home" to the  
entire company of the New York Opera, and finally upon their  
heeding that seven of them escaped and strayed off for the  
parlor roof-tree the same night.—*Bremerton Tribune*

"WHAT is a sotckholder?" asked a little dame of her older  
and wiser sister. "Don't you know?" "I don't know, but don't  
you listen to our preacher? Don't he get up when its time to  
quit, and say, 'Let us sing the sotckholder'?"

THE DIRECTOR of a church choir, who had been  
trying the voices of soprano to fill a vacancy in his quartette,  
has been greatly annoyed at the number of applicances with  
which he has been deluged. "I don't care if you all come to see me, O, take me  
to Texas. I am in trouble these many times to make a man  
talk to a farm. All you have to do is to get the young man in  
the parsonage to tell him that that was plowed last fall. He'll  
either carry the lot around on his head or crack it right where he  
is."—*Piedmont Sun*

KUNKEL says Paul's voice holds out remarkably well for a  
woman, and that it is a good one. "It is a good voice, as  
well as Nilsson when she is as old." Gerster remembers the  
time when these singers were young when she was a little  
girl.—*New Orleans Times-Picayune*

A YOUNG mother, traveling with her infant child, writes the  
following letter to her husband at home: "We are all doing  
well, except the baby, who is not well. We are all in  
health. The boy can crawl about on all fours. Hoping that  
the health of your friends, etc., Fanny."

A BOSSY lawyer from the Museum, sitting on a Saturday,  
when a small and very ragged negro came to him, "How much  
does it cost to get in, master?" "Thirty-five cents is the  
cost." "Are they really going to fight?" "Flight; what do  
you mean?" "Why, Gilbert and Sullivan, master."—*Boston Advertiser*

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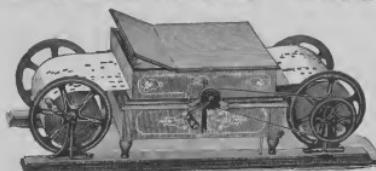
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SMITH AND JONES.

"—Have you attended any of the Kunkel Popular Concerts?" "Yes, a couple, but I won't attend any more—they're too bassish enough."

"So?" —What do you know about classical concerts?" "Not much, but I understand that at the McCammon (McCammon) Club where people have plenty of elbow room, you know, and where they are gently soothed to peaceful leisure."

"So it is, then you're right," the Kunkel Popular Concerts are numerous, the admissions liberally conceded, the audiences are numerous, the admissions liberally conceded."

"Jones? Yes, and that puzzled me until the other day when I was at the McCammon Club, and heard some pretty little talk at Schmid's session. I told them all of the applause, and they all said, 'Oh, that's the Kunkel Popular Concerts,' and why they did not get names. They did not know for half a minute, then the violins played exquisitely still by saying: 'Well, you know, the Kunkel Popular Concerts are not classical, no reason to mock so likely after all."

"Smith? —Yes, because they are not classical enough."

"Jones? —Yes, and also because I'm tired of standing for an entire hour."

"Smith? —Why don't you get a seat?"

"Jones? —A reserved seat costs a quarter, you know, and I have no quarters."

"Smith? —I thought you were making lots of money since you got the job."

"Jones? —Lout of nothing! People can't appreciate a good seat."

"Jones? —Now, the next time I go to the McCammon Club, I'll bring my money along from his present residence. This stirred up my genius, and I wrote the following brilliant poem:

I decided to do what I can for His Holiness, and would suggest that though he may be here, he may not be there. I will remain the Rooster Pottit."

"Smith? —Is that a classical joke?"

"Jones? —It must be, nobody wants to buy it, and no one applauds it."

"Smith? —Will you sing at the next McCammon concert, if they let me?"

"Jones? —Why don't you sell your jokes in advance by subscription?"

"Jones? —I'm sorry, you're a genius, sir!"

"Jones? —The public can tell there's classical comedy by subscription, I ought to be able to sell my classical jokes in the same way, if I can."

## PATTI vs. HASH.

**S**OME have all heard of the Bostonian who visited France, and having heard that the French ate "frogs and things," of which he did not wish to partake, related to his friends on his return that he had not eaten a frog or even a thing while in Paris, because he knew what that was. Mr. Adam Shattlinger, the well-known music dealer, has an employee who, like the Canfield in question, has a taste for frogs and things, and is fond of it, especially when it is prepared in a certain way well known to Mr. Shattlinger's cook. During Patti's last visit to St. Louis this hash-loving genius, by his own admission, did not eat a morsel of hash during the three weeks of the Patti nights. For some reason or other the cook was delayed in her culinary preparations, and the hour for the performance had arrived before an offering could be made, and arrived home, presented our hero had been prepared. Finally, one thinking he had forgotten his ticket, asked: "No, she is not going to hear Patti." He replied: "If I go to hear Patti, I'll make him hash, and he'll never eat anything but bear hash, any day."

He remained and got his hash, but did not hear Patti. He had been teased about the matter more than once, but the only statement he made was that one should think he had acted strangely at all, and in a case of Patti vs. Hash he is still ready to decide in favor of the defendant.

"Is Mrs. McSnifter in?" asked Mrs. Yerger of the servant who took her card at the McSnifter mansion, on Austin Avenue. "No, she went out about an hour ago, and I am sorry to tell you she is not back yet." "When will she be back?" "I don't know when she will come back, but I kin run up stairs and ax her for you." —*Times Sittings.*

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